

R E G I S T E R

PEABODY & ESSEX MUSEUM

FALL 1992



IN THIS ISSUE:

Burpee Marine Art and Ota Borough Sister Museum Exhibits

H. A. Crosby Forbes

ON THE COVER: The artist William Partridge Burpee, whose paintings are featured in the museum exhibition opening November 5, 1992, works beneath an umbrella at Criehaven on Ragged Island in Maine, c. 1905. BACKGROUND: The luminist oil *Sails at Sunset*, c. 1880, is typical of Burpee's early work.

Tax information available

In accordance with Internal Revenue Service regulations, the museum will make its 1991 information return, Form 990, available for public inspection.

Those wishing to review or photocopy the document may visit the museum office between 9 am and 5 pm, Monday through Friday. There will be a nominal charge for photocopies.

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MUSEUM INTRODUCES

New Membership Benefits

On July 1, 1992, the Peabody Museum of Salem and the Essex Institute formally joined to form a new museum. For convenience the institution is presently being called the Peabody & Essex Museum. The new museum celebrates the history and development of Salem and New England, the richness of America's maritime heritage, and the role of trade in fostering the emergence of a global community.

One of the most compelling reasons to combine the Peabody Museum and Essex Institute is the ability of the new institution to expand its audience and deepen the experience of visitors and members. To that end, membership has been among the first areas to be addressed. As Randolph P. Barton, president of the Board of Trustees, said, "We realized the exciting opportunities of combining our complementary resources and energies into a single, more significant institution. Together we'll be able to use our collections in innovative ways to strengthen our exhibition programs and expand our educational efforts, attract more visitors, and better serve our members."

Membership support is a critical factor to the success in any great museum. The loyalty of the memberships of both the Peabody Museum and Essex Institute has been invaluable over the years in strengthening the collections,

programs, and exhibits at both institutions. And as this exciting new venture proceeds, membership support is more important than ever.

There are many exciting programs and exhibits being planned for the fall in the new museum, and members of both institutions are now entitled to take advantage of all these opportunities. A new membership program is being introduced (see box) that includes free admission to all the new museum's galleries, libraries, and historic houses;

a 10% discount in all museum shops; and a monthly calendar of special events, programs, exhibit openings, and museum-sponsored trips.

Membership in the Peabody & Essex Museum is a commitment to the preservation of history and culture in New England and around the world. The museums' trustees and staffs thank members for past support and hope that everyone will continue their memberships in the new institution—and encourage others to join as well! ■

MEMBERSHIP BENEFITS IN BRIEF

The basic benefits of membership in the new institution and new membership categories are outlined below. For more information concerning additional benefits at the higher membership support levels, please contact the membership staff at 508-745-1876, x163, or 508-744-3390, x37.

- Unlimited free admission to museum galleries, historic houses, and libraries
- Quarterly magazine and monthly calendar
- Invitations to members-only exhibit openings, tours, and special events
- Discounts on courses, lectures, and public programs
- Ten percent discount at museum shops

CATEGORIES

Household (two adults + children 18 and under)	\$60
Individual	\$40
Senior/Student	\$30
Sponsor	\$100
Patron	\$250
Benefactor	\$500
East India Marine Associate	\$1000+



RIGHT: Museum members enter the grounds of Belton House with tour escort Lady Jane Howard (far right). BELOW: Susanna Weld, Gertrude Bancroft, Susanne LaC. Phippen, Richard Phippen, and Christopher Weld stop in the lupin garden at Chatsworth.



ARNOLD DYER

MEMBERS TOUR ASIAN EXPORT ART COLLECTIONS IN THE GREAT COUNTRY HOUSES OF BRITAIN

On Sunday, June 14, 1992, twenty-nine museum members concluded a nine-day grand tour of English country houses with Acting Curator William R. Sargent and tour escort Lady Jane Howard. The theme of the tour was "Asia in England."

The program presented a unique opportunity to view collections of Asian export art in the great houses of England for which they were intended and to see the influences of Asia on architecture, gardens, and furnishings. Among the great houses museum members visited were Burghley, Belton, Chatsworth, Packington Hall, Blenheim Palace, Claydon House, Buscot Park, Dyrham Park, Stourhead, Clandon Park, Polesdon Lacey, and Brighton Pavilion. Special gardens included Biddulph Grange Gardens and Sezincote, while museums on the itinerary included the Castle Museum, Nottingham, the Ash-

molean Museum, Oxford, and the Barlow Collection at the University of Sussex. Members were also invited to special receptions hosted by Angela and David Sanctuary Howard at Manor Farm, Castle Coombe, and by Mary, Viscountess Rothermere, in London; to lunch with Lady Tompkins of Winslow Hall; and to another very special lunch at the eighteenth-century residence of Michael Gillingham and Donald Findlay in Spitalfields. A private preopening tour of the Grosvenor House Fair and the chance to visit the International Ceramics Fair at the Park Lane Hotel were among the final stops of the tour, concluding a particularly memorable and special visit to England.

The museum is currently planning a similar tour to France in the fall of 1994.

MUSEUM ANNOUNCES NEW STAFF APPOINTMENTS

The museum is pleased to announce seven new staff appointments over the past few months. Jane M. Winchell joined the museum in July as curator of natural history. Winchell's background includes research and fieldwork in marine animals and birds, as well as work in environmental public relations, exhibition design, and consulting. She holds a bachelor's degree in human ecology from the College of the Atlantic and two master's degrees from Boston University, one in science communications and the other in biology with a concentration in wildlife ecology. Her special interest is in bats.

With the retirement of Dr. H. A. Crosby Forbes as curator of Asian export art (see related story, page 14), William R. Sargent is assuming the curator's position. Bill Sargent has been associate curator of Asian export art since 1984 and since June, acting curator while Crosby Forbes has been on sabbatical. Sargent came to the Peabody in 1984 from the China Trade Museum in Milton when the two institutions merged. His studies include a B.F.A. in ceramic design from the Massachusetts College of Art and an M.A. in art history from Marshall University. He has lectured and published extensively and is the author of the recent museum catalogue *The Copeland Collection: Chinese and Japanese Ceramic Figures*.

Daniel R. Finamore has recently been named acting curator of maritime history. Finamore joined the museum in 1988 as assistant curator in the Maritime History Department and was subsequently named an associate curator. He holds an A.B. in anthropology from Vassar College and an M.A. in archaeology from Boston University, where he has taught and is currently a doctoral candidate. He has participated in archaeological fieldwork throughout New England and has traveled several times to Belize to continue his dissertation studies at a site relating to early English trade.

Christina Hellmich Behrmann

Continued on page 3

joined the Ethnology Department in May as collections manager. Her background in the museum field includes curatorial and administrative work at such varied institutions as the Dulwich Picture Gallery in London, the Detroit Institute of Arts, and the New York City Fire Museum. Behrmann earned a B.A. from the University of Rochester in English and art history and an M.A. in liberal studies with a concentration in Oceanic material culture from New York University. She assisted the Museum of Modern Art in New York with a curatorial inventory and has experience in conservation at the Peabody Museum in Cambridge.

In late June, Margaret Dagny Palmer was appointed to the position of museum educator/program coordinator in the Education Department. Palmer

brings a wide range of talents to the position, including a diverse background in Asian studies and fluency in Japanese and French. She received a B.A. from Swarthmore College in history and Asian studies and an M.A. in East Asian studies from Harvard University and has both studied and worked in Japan. Her interest in that country began during a year as an AFS exchange student.

In May, William Barton was promoted from exhibits coordinator to director of exhibitions, with overall responsibility for coordinating the efforts of the many departments involved in the exhibit process. Barton joined the staff as a management intern in 1985 while a graduate student at Boston University, from which he received his M.B.A. in 1986. His specialty is public and non-

profit management. Barton, who has had a lifelong interest in sailing, was also the cocurator of the permanent exhibit *Sailing for Pleasure: The History of New England Yachting*, which opened last November.

The new position of computer systems manager was filled in early July by Skip Dauray. Dauray, who is responsible for managing voice and data systems for the new museum, has twelve years' experience in the computer industry in both technical support and operations management. He earned an M.S. in computer information systems from Bentley College and a B.A. in history from Franklin Pierce College. A fifteen-year resident of Salem, Dauray also comes to the museum with extensive sailing experience both in New England and off the Jersey shore. ■

SECOND ANNUAL MIMIFEST IN JUNE DRAWS 2,200 STUDENTS

Twenty-two hundred students accompanied by nearly 250 teachers and chaperones visited the museum and Salem during the first week of June for the second annual MimiFest. Organized by the museum's Education Department, the MimiFest involves students for a day in special programs and gallery classes focused on maritime themes.

Two highlights for students and teachers are a visit aboard the 72-foot Gloucester-based ketch *Mimi*, which is featured in the highly acclaimed and popular "Voyage of the Mimi" curriculum programs used nationwide in middle and junior high schools, and a session with *Mimi's* Captain Granville, whose part in the video production that is the core of the curriculum program was played by educator Peter Marston of Gloucester. The *Mimi* was docked at Pickering Wharf Marina. MimiFest students also had the option of participating in selected programs at the Salem Maritime National Historic Site and the House of the Seven Gables.

Participation at this year's event topped last year's, with students from thirty different schools from the North Shore, eastern Massachusetts, southern New Hampshire, and as far away as



CATHERINE DEGNON

Missouri and Quebec, Canada, attending. "The whole MimiFest was a marvelous experience for the students," reported one teacher.

To help support teachers in their ongoing work with the *Mimi* curriculum, the Education Department is developing a North Shore Mimi Users Resource Center. The museum hosted a teachers' networking get-together in mid-May and plans an additional session in the fall plus several skills-oriented *Mimi*-related workshops for educators. ■

Students participate in foredeck work aboard the 72-foot ketch *Mimi* docked at Pickering Wharf Marina during the museum's MimiFest in June.

PETER FETCHKO RECEIVES HONORARY DEGREE FROM SALEM STATE COLLEGE

On May 16, 1992, Peter Fetchko received an honorary degree from Salem State College at its 182nd commencement ceremonies. In awarding Fetchko an honorary Doctor of Humane Letters degree, President Nancy J. Harrington cited his contributions to the community over nearly twenty-five years.

"Everyone associated with the Peabody Museum of Salem is proud of this recognition of Peter's many accomplishments in Salem and abroad," said Peabody Museum President Richard Wheatland II. "His vision has broadened the museum's influence far beyond its walls and has led to loan exhibits in many parts of the world, including Japan, Canada, and India."

Fetchko's association with the museum began in 1968 when he joined

the staff as a curatorial assistant. Two years later he was named assistant curator of ethnology, and in 1972, curator of ethnology. Between 1975 and 1979, he took on additional duties as executive assistant to the director and then chief curator. In 1980, after serving as acting director, he was named director.

A 1965 graduate of Westminster College in biology, Fetchko, who is a native of New York, received his masters in anthropology in 1972 at George Washington University in Washington, D.C. That year he completed the first year of his doctorate at the Sorbonne, specializing in Melanesia.

Fetchko's broad interests are reflected in his extensive research background in Melanesian and other Pacific cultures, Japanese arts and crafts, and northeast Native American anthropolo-

gy. From 1961 to 1971, he was also involved with a National Institute of Health study of child growth and development and disease patterns in primitive cultures. He has published articles on a wide range of topics in such publications as *Japan Quarterly* and *Maritime America*. In 1977 he co-authored *Japan Day by Day*, a museum exhibit catalogue of the Edward Sylvester Morse collection.

As director of a major museum, Fetchko has actively worked to further the interests of cultural tourism as well as the economic health of the city of Salem. He is a member of numerous academic, civic, historical, and cultural organizations. Currently, he serves on Governor Weld's state taskforce on the economic impact of the tourism industry.



The museum's new Sailor's Curiosity Shop opened in May next to the old Burying Point cemetery on Charter Street.

SAILOR'S CURIOSITY SHOP OPENS ON CHARTER STREET IN SALEM

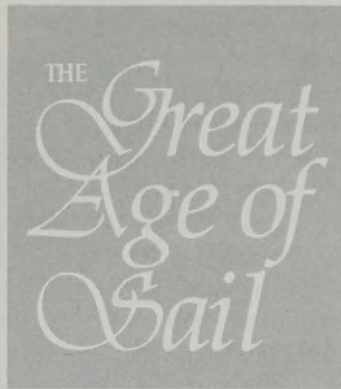
On May 16 the Peabody Museum opened The Sailor's Curiosity Shop, which is stocked with t-shirts, fun books and games, and inexpensive souvenirs of Salem's tercentenary summer. The shop annex is located in a newly renovated former storage shed on Charter Street between the Pickman House and the Burying Point cemetery and adjacent to the new Witch Trials Memorial. It is open Monday through Saturday from 10 am to 6 pm and Sunday from noon to 6 pm.

The Sailor's Curiosity Shop is a seasonal adjunct to the museum's fine gift shop, which specializes in books, prints, and quality folkart and gifts from around the world. "We are already seeing the effects of the Witch Trials Tercentenary in Salem, with admissions at the museum well above last year at the same time," said Daniele Lambrechts, museum shop manager. It is anticipated that the memorial, located behind the new shop, will continue to be a popular visitor destination even after this tercentenary year.

FORTHCOMING GREAT AGE OF SAIL EXHIBIT RECEIVES NEA FUNDING

The Peabody & Essex Museum has received a grant from the National Endowment for the Arts in support of the upcoming exhibit *The Great Age of Sail: Treasures from the National Maritime Museum of Greenwich, England*. The exhibit, which is scheduled to run from February 28, 1993, to June 2, 1993, celebrates more than four hundred years of world maritime history and marine art through eighty extraordinary paintings and twenty rare navigational artifacts.

The \$10,000 award, which was announced in August, will help offset costs of installing the exhibit, the largest ever mounted at this institution. Covering nearly 10,000 square feet and filling the entire second floor of the Dodge Wing, the exhibit will feature seven thematic galleries: Encounters with the Elements, Exploration, Shipbuilding and Navigation, Ceremony, Trade and Empire, War at Sea, and Sport.



The first phase of installation will begin in September 1992 with the closing and dismantling of the *Steamship Travel* exhibit to ready the space for construction of new exhibit walls. The *Sailing for Pleasure* exhibit will close in early October, followed by the *Pacific Voyages* exhibit in the Maritime Arts Gallery in mid-November and finally *We Claim These Shores* on November 30. The Greenwich works of art are scheduled to arrive for final installation in February.

ADDITIONAL GRANTS RECEIVED FOR WE CLAIM THESE SHORES EXHIBIT

The museum gratefully received two grants towards the exhibit *We Claim These Shores: Native Americans and the European Settlement of Massachusetts Bay*. The first award, for \$5,000, came from the Society for Propagating the Gospel among the Indians and Others in North America. The society, based in Boston, is descended from a seventeenth-century missionary group now devoted to advancing education among Native Americans. The grant will be used to produce a historical video based on the exhibit. The second award, also for \$5,000, was received from the Trustees of the Vila B. Webber Charitable Trust. The award will be used to help offset the cost of the exhibit and associated educational outreach.

MUSEUM IS AWARDED TWO SUBSTANTIAL GOVERNMENT GRANTS

In May, the Peabody Museum was awarded two substantial grants from government sources. For the fourth year in a row, the museum has been awarded an Institute of Museum Services General Operating Support grant. The \$75,000 award, the maximum amount given by the IMS, is bestowed on museums that have demonstrated excellence in all areas of operations. "It is most gratifying to receive such an award," said Peter Fetchko, director of the Peabody Museum. "It is truly a vote of confidence in our mission as a museum and as a vital cultural component of the community of Salem."

In announcing the awards, Susannah Simpson Kent, director of the Institute of Museum Services said, "We rely on these institutions to act as stewards of our scientific, artistic, and cultural heritage. Museums are recognized as powerful centers of learning." The Peabody was one of 443 organizations

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MASS BAYS PROGRAM AWARDS WATERSHED EDUCATION GRANT TO MUSEUM/UMASS EXTENSION SYSTEM COLLABORATIVE

In late June, the Massachusetts Bays Program awarded \$15,000 of its education funds to a collaborative group that includes the Peabody Museum. Other participants in the project, which is being designed and administered by the Cape Cod (Barnstable) office of the University of Massachusetts Cooperative Extension System, are the Whale Discovery Museum, Plymouth; the Plymouth and Essex county extension services; Hull Environmental Schools; and the Community Schools Program of the Weir River Research Station. The group's proposal was selected because of its creative and cooperative approach to understanding watershed issues that affect the entire Massachusetts Bay coast.

Designed to fill a gap that exists in classroom activities, the teacher train-

ing program will initially reach educators in forty-nine coastal communities who teach grades 4 through 8. The focus will be on the concept of a watershed, its relation to the water cycle and groundwater flow, sources of pollution, and geologic and political factors that influence protection and enhancement of water resources. After completing their training, teachers will be assisted in developing age-appropriate watershed activities into their curricula. The program will begin this fall. Training sessions for North Shore and Merrimack Valley teachers to be held at the museum and the Essex County Cooperative Extension will be conducted by the museum's Director of Education, Catherine Degnon, with support from Dr. Robert Arnold, professor of cartography, Salem State College.

to receive funding out of a total of 1,428 applicant institutions from around the country.

Also in May the museum learned that it had been awarded a \$50,000 Planning Grant from the National Endowment for the Humanities. The grant supports the planning stages of the



This splendid *ngoshinkha*, an appliquéd wool tunic, is among the rare Bhutanese textiles in the museum's collection.

proposed special exhibition *Spoken by the Loom: Cloth and Society in Bhutan*, tentatively scheduled for 1994. The exhibition examines the textiles of the Himalayan country of Bhutan and their central role in Bhutanese social life, politics, economics, culture, and religion from 1700 to the present. The Peabody's Bhutanese collection, begun in the 1890s, grew dramatically during the 1980s and has gained recognition among textile historians and Bhutan specialists as one of the most important outside Bhutan. Very little of this collection has been exhibited. The planning grant will enable project director Susan Bean, the Peabody's chief curator; guest curator Diana Myers, who is a noted specialist on Himalayan textiles; and other project participants to develop an exhibition, a catalogue, and with the museum's education staff, educational programming that fully interprets the significance of cloth in Bhutanese history and society. ■

MUSEUM VOLUNTEERS RECEIVE SPECIAL RECOGNITION

At the Annual Volunteer Luncheon hosted by the Peabody Museum's trustees and staff on May 21, tokens of appreciation were awarded to long-standing volunteers Oliver and Bonita Black, Anne Bryant, Arleen Robertson, and Carol Sanidas. President Richard Wheatland II presented a Frank Benson-designed plaque to each recipient while Director Peter Fetchko described his or her extraordinary commitment to the museum.

Oliver Black was recognized for his long-standing involvement as a docent; he has been leading tours and teaching classes to school groups since 1980. His wife, Bonita, has been immersed in both membership and development activities for years and has been a key member of the Members' Council.

Over the years Anne Bryant has been an active volunteer in three departments: education, where she both leads tours and teaches gallery-based classes; ethnology, where she works on collections management projects; and development, where she has performed numerous tasks critical to the department's success.

Arleen Robertson has volunteered in the Phillips Library since

1979, regularly working five mornings a week and logging more than 21,000 hours since 1980. Her contribution to the museum and to other area organizations was also recognized at the annual Retired Senior Volunteer Program (RSVP) luncheon held in Danvers in June, when she was awarded the William A. Rich Recognition Award for a Beverly area volunteer.

Both the education and development departments have been the beneficiaries of Carol Sanidas's museum involvement. She has been giving guided tours since 1977 and now also teaches a wide range of gallery classes to various youth and school groups; she is also an active participant on the Members' Council and has worked for many years on the museum's fundraising Antiques Show, most recently serving as cochair.

The volunteers recognized at the annual luncheon are just a few of the more than 250 members of area communities who volunteer their services and special knowledge to all the departments of the Peabody Museum, contributing enormously to the continuing vitality of the institution. ■

LEWIS GARDEN TERRACE DEDICATED IN MAY

On Sunday, May 17, more than a hundred family members and friends gathered in the museum's oriental garden for the dedication of the Elizabeth Z. & Archibald R. Lewis Garden Terrace. The dedication and reception, hosted by Mr. and Mrs. Peter Fetchko and Mr. and Mrs. Milton Hatfield, was held in recognition of the Lewises' longtime support of the museum. Also present were Reverend David Strang and Timothy Runyan, a longtime associate of Archibald Lewis and current editor of *The American Neptune*, both of whom spoke. A plaque has been placed on the

garden wall in commemoration of the event.

Elizabeth and Archibald Lewis were long-standing friends of the museum. In 1982, the museum held a special exhibit of the Lewises' Japanese artifacts that were collected by Dr. Archibald Lewis's parents after World War II. Lewis became editor of *The American Neptune* in 1984 and served in that capacity until his death in 1990. Elizabeth Lewis had a lifelong interest in gardening and was instrumental in adding plant material to the museum's oriental garden. ■

THE GREAT AGE OF SAIL EXHIBIT IS FEATURED IN FALL SPECIAL EVENTS

Three exciting events will take place this fall in anticipation of *The Great Age of Sail* exhibit, which is scheduled to open to the public on February 28, 1993. On October 22 a special recognition dinner for East India Marine Associates will feature a lecture by Roger Quarm, curator at the National Maritime Museum in Greenwich. Using illustrations of the magnificent works in the National Maritime Museum collection, Quarm will present an overview of 400 years of British naval history and maritime traditions.

The East India Marine Associates, now celebrating their eleventh year, are a group of committed and informed individuals who have assumed a high standard of leadership and support for the long-range development of our unique institution.

On November 18, the museum will once again host a dinner in New York for friends of the museum. Held at the renowned New York Yacht Club, the dinner will be enhanced with a lecture by Richard Ormond, director of the National Maritime Museum, who will present an illustrated lecture on the Great Age of Sail. This year will mark the seventh "New York Friends" dinner, which has attracted more than 100 guests each year.

The Great Age of Sail will also be highlighted at this year's Annual Antiques Show, to be held Friday-Sunday, November 27-29, the weekend after Thanksgiving. The Antiques Show Catalogue will contain a special article by National Maritime Museum Curator Roger Quarm, providing an excellent introduction to the exhibition. Also featured in the catalogue will be a history of the Antiques Show by Show Manager Christine Crossman Vining; other catalogue contents will highlight past chairmen and sponsors.

Now celebrating its twentieth year, the 1992 Annual Antiques Show will have an even larger roster of dealers than in the past and encompass additional galleries in the museum. Seminars on ship model and furniture restoration will be held in conjunction with the show.

Antiques Show Chair Carol Sanidas and Vice Chair Robert Emmons have brought together a large and enthusiastic committee to make this twentieth anniversary show the best ever. Honorary chairs this year are longtime museum supporters Martha and Russell Knight.

COLUMBUS AND MEDIEVAL MARITIME TRADITIONS ARE THE FOCUS OF AN OCTOBER CONFERENCE AT THE MUSEUM

"Columbus and the Medieval Maritime Tradition: European and Islamic Perspectives" is the theme for the annual New England Medieval Conference being held this year at the Peabody Museum from October 23 through 25. Conference presentations and lectures will examine the interpenetrating worlds of Europe and Islam that formed the backdrop for Columbus's first encounters with the Americas. The conference, which is cosponsored by the museum and Salem State College, is also an Official Project of the Christopher Columbus Quincentenary Jubilee Commission.

The conference will open with an evening lecture on October 23 by Dr. William D. Phillips, who with his wife, Dr. Carla Rahn Phillips, is co-author of *The Worlds of Christopher Columbus*, a recently released book that has received high acclaim. Museum members and the public are invited to

the lecture independent of participation in the conference.

Conference sessions on October 24, which are also open to museum members and the public, will bring together leading scholars from a variety of fields to present a balanced view of the explorer and the transforming events of 1492. Among the issues that will be discussed are how European contact with the Islamic world shaped the nature of European exploration and subsequent patterns of contact and how the transfer of scientific and technological knowledge between the Islamic and European cultures contributed to the Atlantic expansion of Europe. Speakers include maritime and ship historians, leading experts on Islamic and Ottoman cultures, and geographers specializing in exploration and historical cartography. Their research results will be published in a future issue of *The American Neptune*.



NEW MARINE
IMPRESSIONIST
EXHIBITION

William Partridge Burpee: American Marine Impressionist opens at the Peabody & Essex Museum on November 5, 1992. The show will run through January 31, 1993, in the Cotting II gallery on the Peabody's first floor. The exhibition consists of approximately forty of Burpee's maritime-focused oils, watercolors, and pastels, provided courtesy of the Childs Gallery, Boston. The guest curator is D. Roger Howlett, the author of the accompanying exhibition catalogue that details Burpee's life and work.

Burpee's Images of the



Viewing William Partridge Burpee's work in the Peabody's upcoming exhibition ***William Partridge Burpee: American Marine Impressionist*** is like reading a textbook on the education of an artist in the late 1800s and early 1900s. Unlike many painters, who fix upon a style and deviate from it only slightly during their careers, Burpee (1846–1940) absorbed the stylistic changes that occurred over the course of his eighty-year career and applied them to his own work. Thus we see the progression from mid-Victorian luminism to post-impressionism,

Sea

Lucinda Wilkins



Burpee's *Sails at Sunset*, c. 1880. Bradford introduced the younger painter to the style and subject matter of Fitz Hugh Lane, the Gloucester artist whose luminous renditions of harbor and sailboat scenes inspired much of Burpee's early work. The interest Burpee showed in light effects was to continue throughout his career.

By 1885, Burpee was living and working in Boston and had become a nonprofessional member of the Boston Art Club, where he met painters with similar interests in seascapes, among them Charles Woodbury, C. E. L. Green, and Nathaniel L. Berry. Many of them were connected with the Lynn and Swampscott areas, and influenced by their work, Burpee frequently painted there, producing such canvases as *Shore View, Swampscott*, c. 1888, and *Fish Houses, King's Beach, Swampscott*, c. 1888.

Boston in the 1880s and 1890s hosted exhibitions by a number of other artists whose influence on the young artist was pronounced. Winslow Homer, A. T. Bricher, and F. A. Silva were painting New England coastal views. Works by French impressionists Claude Monet, Eugène Boudin, and Emile Louis Vernier were shown in the 1883 Foreign Exhibition in Boston. Echoes of these more famous painters emerged in Burpee's choice of palette as well as subject as he sought to perfect the light effects and close tonal values of his work.

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from amateur New England apprenticeship to professional cosmopolitan maturity.

Although Burpee's artistic talent was evident from childhood in Rockland, Maine, his family's expectations were equally clear—that the young man pursue a career in bookkeeping and accounting, with painting an avocation. In the 1870s, he had the good fortune to become a student of New York artist William Bradford, who gave him the formal training he lacked. Bradford's technique of painting rapid oil studies on wood panel is seen in

The Doryman's Family, c. 1890, combines several elements that were prominent in Burpee's work painted on the North Shore during the late 1880s and early 1890s: local dories, wide beaches, and working fishermen.

Photographs courtesy of Childs Gallery

Burpee's growing interest in the effects of light may have resulted from his knowledge of the work of the French impressionist Claude Monet, which became known in Boston in the late 1880s. *Fish Houses, King's Beach, Swampscott* (right), dates from c. 1888; *Dories on Lynn Beach* (below), from the early 1890s.



The turning point in Burpee's life as an artist came a year after the death of his father in 1887, when, for the first time, he listed himself as "artist" in the Boston City Directory, an indication of his identification of himself as a professional. He took a studio in a Huntington Avenue building where Joseph DeCamp and Arthur W. Dow also worked. In 1893, he moved to the Harcourt Building to become a neighbor to such artists as Frank W. Benson, Edmond Tarbell, and Jacob Wagner. In 1890, Burpee exhibited for the first time at the Boston Art Club, showing his oil painting *On the Beach at Swampscott*. North Shore sites continued to be favorite subjects, as evidenced by such works as *Dories on Lynn Beach* (1890), *Doryman's Family* (c. 1890), and *Fisherman's Daughter*, dated c. 1892.

The tour of Europe that was part of any serious American artist's training during that period came relatively late in life for Burpee. In mid-1897, at age 51, he resigned his position

as bookkeeper at The Country Club in Brookline and set sail for a twenty-month cycling tour that included numerous stops in Spain, Italy, France, northern Europe, and England. Initially, he plunged into the sightseeing experience, visiting famous sites at each location and photographing street scenes, city life, and noteworthy buildings with a painter's eye to color and composition. Detailed letters to friends and family record his impressions and his frustration with the amount of time it required to absorb the wealth of beauty he experienced everywhere he traveled.

Although he sketched and executed quick watercolors and pastels throughout his travels, Burpee did not paint seriously until the fall of 1898, when he returned to Naples and Capri, where he had visited the previous year. The Bay of Naples reminded him of his home state's Penobscot Bay, but he did not confine his work to marine subjects. Landscapes, houses, villagers and children—all inspired him. In the village of Taormina in Sicily he made the acquaintance of a Norwegian artist, Mimi Falsen, who became, as he put it, like a sister to him, and who accompanied him back to northern Italy. In late May 1899, Burpee began the trip back home, detouring through Paris, Brussels, Amsterdam, Hamburg, and London on his way.

The period following Burpee's return from Europe was one of increasing recognition of his work locally and nationally. He became a member of the jury of admissions for the April 1902 Boston Art Club show and remained a jurist through 1905. Burpee was also among the large number of professional artists for whom Cape Ann was a regular summer destination. He frequently returned to the family home in Rockland, Maine, to sketch and paint the Maine shoreline scenes that later graced many exhibitions.

Burpee's oil painting *Snow Covered Rocks at Sunset* and a pastel, *Winter Sunset*, were chosen to be among the works representing Massachusetts at the 1904 St. Louis World's Fair, with the pastel taking a bronze medal there. During this period, Burpee was often singled out for critical praise of works exhibited in a variety of Boston locales. His style was recognizably impressionist, with pastels becoming increasingly his medium of choice. Although his output for exhibition was undeniably great, tradition has it that he resisted selling his work. Few pieces found their way into private collections, with an estimated 95 percent of his work being held by his family until the mid-1970s.

In November 1904, fire destroyed the Harcourt Building in Boston where Burpee lived and maintained his studio. Evacuated from the burning building late at night, the artist watched helplessly as his works, and that of twenty-three other colleagues, were destroyed. Certainly his paintings in progress were gone, but it is likely that most of his work done before his European trip had been stored in Maine and thus was spared. Some of his works on paper he was able to salvage, including a 1900 watercolor, *Katwijk Women Greeting the Fishing Boats*, which was scorched around the edges.

Burpee's *Fisherman's Daughter*, c. 1892, dates from the period when Burpee lived in Boston and was among many painters attracted to the broad beaches of Nahant, Lynn, and Swampscott.



Recovering quickly from the fire, Burpee exhibited eight works in three separate 1905 Boston Art Club shows. The artist was much impressed by the work of James McNeil Whistler, who was shown at a major 1904 exhibition, and used his nocturnes as models for many oils and pastels of Gloucester scenes (for example, *Night Effect, Gloucester*, c. 1905). Having once expanded his horizons in Europe, the painter returned there in the winter of 1905–06, visiting the Azores, Spain, Algeria, and France. Paintings from this period were exhibited on his return at the Boston Art Club.

After this trip abroad, Burpee expanded his studio work beyond Boston, wintering in New York with family members into the 1920s. He also took a studio in East Gloucester and enjoyed the public recognition accorded to him as a frequently exhibited and nationally acclaimed senior artist.

William Burpee closed his Boston studio in 1913, returning to live in Rockland, where he continued to paint, often using Monhegan Island as his subject. He exhibited at the Portland Art Museum from time to time. His art of the period is evidence of his continued vitality and interest in new techniques and styles. The artist's painting career effectively ended at age eighty-eight when he was hit by a car in 1934. He died six years later. ■

Lucinda Wilkens is the public relations officer for the Peabody Museum.

A Special Exhibition

Our Sister Museum in Japan: The Folk Museum of Ota Borough, Tokyo

By Susan S. Teau

Photographs courtesy Folk
Museum of Ota Borough

Since 1984 the Folk Museum of Ota Borough in Japan has been the Peabody's sister museum. This relationship is being celebrated in an exhibit of artifacts and photographs from the Folk Museum of Ota Borough that opens here in October. The Peabody's important collection of artifacts from nineteenth-century Japan and its commitment to promoting American awareness of Asian cultures and intercultural understanding were reason enough to enter into this relationship. But the roots of the connection stretch back more than a century to the Peabody's third director, Edward Sylvester Morse, who made three trips to Japan in the 1870s and 1880s.

Morse initially traveled to Japan as a marine biologist to study species of brachiopods living in Japanese waters. During his first visit he was invited to teach in the newly established Tokio Imperial University. Morse's interest in Japan expanded rapidly; he became both an ethnologist, building for the Peabody an outstanding collection of the everyday arts of late Edo and Meiji Japan, and the founder of archaeology in Japan through his discovery in Ota Borough of the Omori shell mounds, which contained artifacts of a prehistoric era previously unknown in Japan.

In 1977, the centenary year of Morse's first visit to Japan, quite separate commemorations took place in Ota Borough and at the Peabody. In Ota Borough plaques were installed at the site of the Omori shell mounds, where a monument had been erected earlier. The instigator of the celebration in Ota Borough was Professor Hideo Nishioka, the founding director of the Folk Museum of Ota Borough, which opened two years later in 1979. Also in 1977 Professor Nishioka came to Salem for the Peabody's Morse centenary celebration, the exhibition *Japan Day by Day*. Nishioka's visit led to the renewal of the relationship between Salem and Ota Borough, and in 1984 the Peabody Museum and the Folk Museum formally became sister museums. Last year the vitality of this relationship was affirmed when Salem and Ota Borough became sister cities.

The Peabody's upcoming exhibition ***Our Sister Museum in Japan: The Folk Museum of Ota Borough***, which opens on October 25, 1992, introduces the people of Salem and museum visitors to the Ota museum, its collections, and its home in Ota Borough. The exhibit will be on display in Weld Hall until fall 1993. The Ota museum, whose building was newly constructed in 1979, houses a collection that focuses on the borough's cultural history, especially its traditional industries such as seaweed farming, indigo dyeing, and shipbuilding, as well as



all aspects of its history from its prehistoric past to the movie industry and writers' colony that flourished in the 1920s and 1930s.

The exhibit presents the Folk Museum of Ota Borough through photographs showing the staff and Director Hideo Nishioka as well as scenes in the borough from the 1950s and the 1990s, which illustrate how much Ota has changed during Japan's recent period of rapid growth. The roots of the relationship between the Peabody and the Ota museums are explored in a display on Morse's discovery of the Omori shell mounds and Japanese prehistory.

The exhibition also focuses on two of the traditional industries of Ota Borough: one that no longer exists, seaweed farming; and one for which it is still famous, resist-dyed indigo textiles. Until 1962, Ota Borough, which faces Tokyo Bay, was Japan's largest producer of edible seaweed. Urbanization, industrialization, and pollution all contributed to the demise of seaweed farming in Ota; today there is none, but the Folk Museum of Ota Borough, which preserves and displays this important aspect of the area's history, has lent the Peabody a sampling of the equipment used to harvest seaweed and peri-

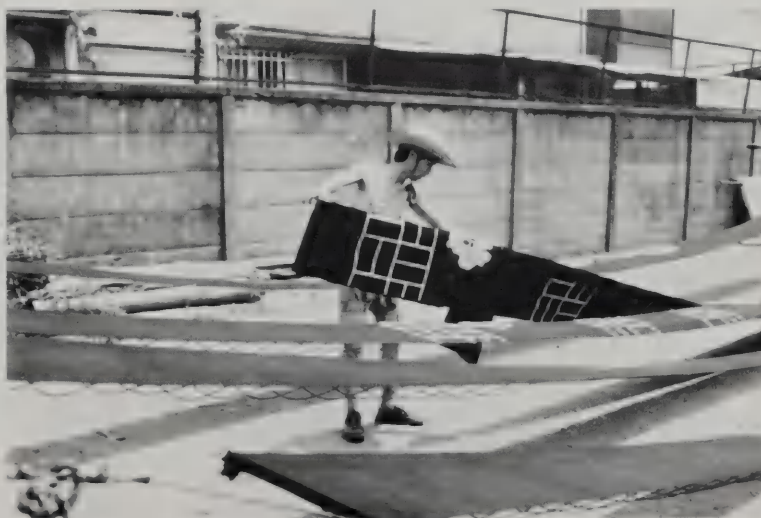
od photographs to help explain what is for Americans a very exotic crop.

By contrast, the production of resist-dyed indigo textiles is still carried on in Ota Borough because of the continuing demand for traditional formal attire for ceremonial fire brigades and for the *tenuki* (hand towels) that are common in Japan as small gifts. Samples of cloth in the several stages of production, tools, and photographs illustrate the steps in the process and a model of an indigo-dyeing workshop in Ota Borough shows where the production is carried on.

Next year the Folk Museum of Ota Borough plans to reciprocate with an exhibition on the cultural history of Salem, and the Essex Institute will open an exhibition on Bunkyo Matsuki, who was Salem's first Japanese resident in the late nineteenth century. Through projects like these and the accompanying educational programming for area school children, the people of Japan and the people of the United States are provided with opportunities to get to know each other better.

Dr. Susan S. Bean, as chief curator and curator of ethnology of the Peabody Museum, has worked closely with curators from the Folk Museum of Ota Borough to develop the special sister-museum exhibit.

RIGHT: Resist-dyed indigo textiles are among the traditional industries of Ota Borough that are still carried on today. Here, cloth is dried at the Takahashi Dye Works.



TOP: Seaweed harvesting was a major industry in Ota until the 1960s. In these 1936 photos men prepare holes (left) to hold bamboo branches on which the seaweed grew, and women set out bamboo sheets of prepared seaweed (right) in the sun to dry.

CROSBY FORBES RETIRES

H. A. Crosby Forbes, curator of the Peabody Museum of Salem's Asian Export Art Department and former curator of the China Trade Museum of Milton, Massachusetts, will become curator emeritus of the new Peabody & Essex Museum on September 1, 1992. Known near and far to friends and colleagues as Crosby, Forbes has attained an internationally recognized and esteemed position as a leader in the field of Asian art, specializing in the area of Chinese export art and the history of international trade. His passionate dedication to the preservation and expansion of knowledge of Asian export art is truly infectious, and many students, collectors, dealers, and other professionals can attest to the benefits they received from both his scholarship and unwavering support. Forbes is clearly "a curator's curator" yet remains accessible to any who ask his advice.

Born in Westwood to a family whose name is synonymous with the China trade, Forbes wrote and published a poem about the Chinese hong merchant Houqua in his school magazine at age fourteen. Having grown up surrounded by the accumulation of art and objects of interest brought back to Milton from China by his great-grandfather, Captain Robert Bennet Forbes, it is no surprise that he took an interest in the stories, history, and collection of the Forbes and related Perkins families.

After graduating from Milton Academy and serving three years with the U.S. Naval Reserve, Forbes studied English literature and fine arts at Harvard. In 1961 Harvard awarded him a doctorate in English and European history, 17th- through 19th- centuries. The idea for a museum of the China trade was never far from his mind, and when the opportunity arose in 1964, he planned and organized a new museum in the house built in Milton by his great-grandfather. For the next twenty years, Forbes devoted his considerable energies to improving and expanding on the core of the Forbes family collection of



Asian export art. He also mounted several exhibitions, some of which traveled to various museums across North America, and published a number of catalogues, among them *Hills and Streams: Landscape Decoration on Chinese Export Blue and White Porcelain* and *Yang-ts'ai: The Foreign Colors, Rose Porcelain of the Ch'ing Dynasty*.

The building of this preeminent collection was a feat of both personality and perseverance. Forbes tapped a variety of sources, including private and public funds as well as dealers and collectors. He built a network of enthusiasts who faithfully supported his goals for developing the most comprehensive collection of its kind. Like many recognized collectors, he was also helped by factors of serendipity and style. Export wares diminished in popularity in the 1870s, and although there was a resurgence of interest in the 1920s, they were scorned by many collectors, who "kept the Ming, sold the Ching," a reference to eliminating more recent pieces from their collections. Many export pieces

The efforts of Dr. H. A. Crosby Forbes have garnered the museum's Asian export art collection an international reputation. Forbes is shown here in the Chinese Decorative Arts room, one of twelve galleries in the new wing opened in 1988 to house the museum's ever-growing Asian export collection.

therefore came onto the open market at relatively inexpensive prices. The political isolation of China after 1949 also contributed to a reduced value of Chinese export objects.

The collection that Forbes built focused on eighteenth- and nineteenth-century underglaze blue wares with landscape decoration, of which he accumulated more than 200 different motifs. He also collected Chinese Imari ware and other eighteenth-century colonial trade pieces. In addition to Forbes's own collection, the China Trade Museum was given many other pieces by descendants of trading families.

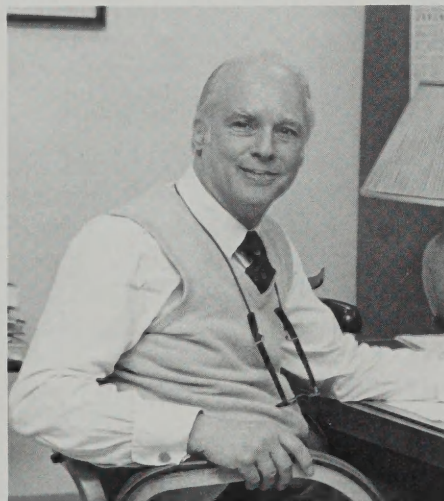
There has been an explosion of interest in Asian export wares since the development of the China Trade Museum and the publication in 1972 of Carl Crossman's *The China Trade* and in 1975 of Forbes's own *Chinese Export Silver, 1785-1885*. Forbes has continued to work toward improving the level of scholarship in the field, correcting deficiencies and problems arising from a lack of knowledge and inconsistent terminology. His identification of the Wagstaff teapot, long thought to be of English manufacture, as the earliest known Chinese export silver teapot is just one example; this extraordinary teapot is now in the museum's collection. Forbes is also a strong advocate for examining the two-way nature of the trade exchanges between Asia and the west, both Europe and America. In his view, the degree to which European and American decorative styles were influenced by Asian art has not been fully recognized by scholars and collectors, nor has full credit been accorded the fine craftsmen of the Chinese communities primarily at Guangzhou (Canton) and Jingdezhen, who produced these export pieces.

It was always Forbes's intent to "create a collection representative of the field as a whole," and he continued to pursue this goal when the China Trade Museum's collections were combined with those of the Peabody Museum in 1984 to form one of the most comprehensive collections in the field. He

"Thorough scholarship has always marked Crosby Forbes's work,"

says prominent collector

Mrs. Lammot
Du Pont Copeland.



Although Forbes officially retires in September 1992, he plans to remain actively involved in researching and promoting the museum's Asian export art collections.

expects that the coalesced collections of Asian trade materials at the Essex and the Peabody will offer an even better resource for people interested in international trade and the decorative arts. The advent of computerized collections management systems will also create an opportunity to exchange information more rapidly. As curator emeritus, Forbes plans to continue his efforts within the museum in this area, as well as to encourage the involvement of donors, collectors, dealers, and outside scholars in the activities of the new museum.

"Thorough scholarship has always marked Crosby Forbes's work," says prominent collector Mrs. Lammot Du Pont Copeland, who finds in him not only a superbly knowledgeable and dedicated expert, but also a delightful and charming friend. As a result, her world-renowned collection of Chinese and Japanese export porcelain figures has been promised to the Peabody. Similar recognition of Forbes's efforts recently led to the donation of the remarkable collection of Chinese teapots established by Elizabeth McCall Cain. Charles Webster, whose wife, Natalie Peters Webster, and brother-in-law Harry T. Peters contributed their family's porcelain and other export objects to the China Trade Museum, counts Forbes as a friend with whom he would often stay on his visits to Cambridge. Through the years, Crosby Forbes's charm, expertise, and obvious devotion to the field have led many prominent collectors to consider him and his institution proper stewards for their collections.

In his retirement, Crosby Forbes will continue to conduct research, write, and in his spare time, garden. He notes, "I can look forward to retirement secure in the knowledge that Bill Sargent will provide wise, scholarly, and energetic leadership to the Asian Export Art Department." William R. Sargent, who has worked with Crosby Forbes since 1978 at both the China Trade Museum and the Peabody, will succeed Forbes as curator of the Asian Export Art Department in September (see page 2). ■

The Peabody & Essex Museum welcomes the following new members:

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EXHIBITIONS

NEW IN 1992

William Partridge Burpee: American Marine Impressionist. This special loan exhibit focuses on some forty marine paintings, watercolors, and pastels of the American impressionist painter Burpee (1846–1940), whose works span nearly eighty years of American art history.

November 5, 1992–January 31, 1993

Our Sister Museum in Japan: The Folk Museum of Ota Borough. Meet a museum that celebrates its region's cultural history in the way the Peabody & Essex Museum does and see just how different coastal Tokyo is from coastal New England. *October 25, 1992–October 1993*

Chinese Folk Art. Discover the vibrant, engaging arts—embroideries, paper cuts, woodblock prints, puppets, and more—that have brightened the festivals and lives of ordinary Chinese people for centuries. *August 13, 1992 – August 1993*

We Claim These Shores: Native Americans and the European Settlement of Massachusetts Bay. In this special Salem tercentennial and Columbus quincennial project, examine the complex trade and cultural relations between the Native Americans of Massachusetts Bay and European explorers and settlers arriving between 1492 and 1692.

April 16, 1992 – November 29, 1992

Pacific Voyages of Exploration: Prints from the Age of Enlightenment and Discovery. Early contacts between Pacific islanders and Western seafarers are depicted in this exhibit of eighteenth- and nineteenth-century prints. *May 28, 1992 – November 15, 1992*

CONTINUING EXHIBITS

The Asian Export Art Wing. Twelve galleries and 1,000 objects comprise the nation's largest collection of fine and decorative arts made in Asia for Western use between the fifteenth and twentieth centuries.

Chinese Traditional Costumes and Accessories. Glimpse the rich splendor of imperial China in displays of period costumes and personal accessories.

Japanese Traditional Arts. Explore Japan before the age of industrialization through representative objects from everyday life.

Maritime New England. Survey the region's 400-year relationship with the sea in this exhibition comprised of Deepwater Trade, Fishing, Whaling, and Coastal sections.

Natural History of Essex County. Marvel at the diversity of wildlife and habitats that make our coastal region such an ecologically rich environment.

Pacific Cultures. Explore the romantic South Pacific through traditional artifacts and objects from its many island cultures.

Port of Salem: Merchants, Captains, and Ships. A wealth of paintings and ship models tell the story of the port's golden age.

Sailing for Pleasure. Experience the history and excitement of New England yachting from its flamboyant nineteenth-century origins to extraordinary twentieth-century cruising explorations and contemporary design and racing challenges. *Temporarily closed,*

October 6, 1992–September 2, 1993

Steamship Travel. Explore the rise and fall of the glorious steamship era from the late nineteenth century to the early twentieth century. *Temporarily closed, September 14–October 1993.*

DIRECTIONS

The Peabody & Essex Museum is located on the corners of Essex and New Liberty streets in historic downtown Salem, just off Routes 1-A, 107, and 114. The museum is adjacent to two municipal parking lots and is just three blocks from the Salem MBTA Commuter Rail station (Rockport/Ipswich Line).

ADMISSION

Adults, \$6; senior citizens and students with IDs, \$5; children 6–18, \$3; children under 6, Salem school children, and members, free. Special family rate, \$12. Group rates available.

EXHIBITS, MEMBERSHIP, AND PROGRAMS INFORMATION

508-745-1876

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